



Soundscape Research: Sounds That Describe the Image of Keski-Uusimaa and Riihimäki Region in Marketing the Area

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Soundscape Research: Sounds That Describe the Image of Keski-Uusimaa and Riihimäki Region in Marketing the Area

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The using of multiple senses and particularly soundscapes in tourism marketing has been relatively slightly studied subject that is not yet being known how to be utilized to its full potential. This Bachelor's thesis aims at mapping out a typical soundscape for Keski-Uusimaa and Riihimäki region by figuring out the sounds that best describe the images of the municipalities included in the research. The purpose is to find out whether the municipalities' identifying sounds are at the moment used in the marketing of the municipalities, and what sounds could potentially be used in marketing the areas. The purpose of thesis is to encourage these rural areas target municipalities tourism and culture sectors' entrepreneurs to develop their marketing in nontraditional and multisensory ways. The information received from the present study can be used for the areas municipalities to develop new more memorable marketing strategies and tourism products that improve their identity marketing, and in this way make their livelihood stronger.

The theoretical part of the thesis consists of five themes: the tourist experience, soundscape, rural tourism, multisensory stimulations and marketing with different senses. All the themes are also divided into relevant subcategories to deepen the understanding of the topic. The theoretical framework supports the research topic once the different phenomena and their relation with each other and with tourism industry are understood.

The empirical part of the research was carried out in a form of an inquiry. Qualitative research method was considered to be most suitable for this research. The inquiry was targeted to Finnish professionals working in the fields of tourism and culture presumed to have knowledge on the municipalities' sounds. The collection of answers started in the beginning of February 2014 by email and was finished in the end of March 2014. The inquiry was carried out in Finnish since all the respondents were native Finns and responding in their native language was considered to be the easiest for them.

Even though the research includes only one person's answer from each municipality and therefore the response rate for the inquiry is relatively low, the research offers suggestions for a typical soundscape of Keski-Uusimaa and Riihimäki region and confirms the theory that marketing with sounds is still relatively randomly used. According to this research, marketing with identifying sounds of the municipalities is not used in the Keski-Uusimaa and Riihimäki region, apart from some minor exceptions, and it could be developed further in the future.

Keywords: soundscape, sounds, multisensory stimulations, sensory marketing, tourist experience

Riia Laaksonen

Äänimaisematutkimus: Keski-Uudenmaan ja Riihimäen seudun identiteettiä kuvailevat äänet alueen markkinoinnissa

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Moniaistisuuden ja erityisesti äänimaisemien käyttäminen matkailun markkinoinnissa on suhteellisen vähän tutkittu aihe, jota ei osata vielä täysin hyödyntää. Tämä opinnäytetyö kartoitti Keski-Uudenmaan ja Riihimäen seudun äänimaisemaa selvittämällä ääniä, jotka parhaiten kuvailivat tutkimukseen sisällytettyjen kuntien imagoa. Tarkoituksena oli selvittää, käytetäänkö kunnille ominaisia ääniä kuntien markkinoinnissa tällä hetkellä, ja mitä ääniä mahdollisesti voitaisiin käyttää alueen markkinoinnissa. Tällä pyritään rohkaisemaan kohdekuntien maaseutualueen matkailu- ja kulttuurialan yrittäjiä kehittämään markkinointiaan uudenlaisin ja moniaistisin keinoin. Alueen kunnat voivat kehittää uusia, mieleenpainuvia markkinointistrategioita ja matkailutuotteita tutkimuksesta saadun tiedon pohjalta, ja näin parantaa oman imagonsa markkinointia sekä vahvistaa elinkeinoaan.

Tutkimuksen teoreettinen osa koostuu viidestä teemasta: matkailuelämyksestä, äänimaisemasta, maaseutumatkailusta, moniaistisuudesta sekä moniaistillisesta markkinoinnista.

Tutkimuksen empiirinen osuus toteutettiin kyselynä. Laadullisen tutkimuksen katsottiin olevan tarkoituksenmukaisin tälle tutkimukselle. Kysely suunnattiin suomalaisille matkailu- ja kulttuurialan ammattilaisille, joilla oletettiin olevan tietoa kuntien äänistä. Vastausten kerääminen alkoi helmikuun 2014 alussa sähköpostitse ja päättyi maaliskuun 2014 lopussa. Kysely toteutettiin suomeksi, sillä kaikki vastaajat olivat suomenkielisiä.

Vaikka tutkimukseen vastasi vain yksi henkilö jokaisesta kunnasta, tutkimus tarjoaa ehdotuksia tyypilliselle Keski-Uudenmaan ja Riihimäen seudun äänimaisemalle, ja vahvistaa teorian siitä, että äänillä markkinointi on vielä suhteellisen vähän käytettyä. Tutkimuksen mukaan markkinointia kunnille ominaisilla äänillä ei käytetä Keski-Uudenmaan ja Riihimäen seudulla lukuunottamatta joitakin vähäisiä poikkeuksia, ja sitä voitaisiin kehittää eteenpäin tulevaisuudessa.

Asiasanat: äänimaisema, äänet, moniaistisuus, aistimarkkinointi, elämyksellisyys

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1 Introduction

Tourist experience has become a special characteristic and a trend in tourism that is the biggest growing industry in the world. In today's world the excellence of a product is being measured by whether a product produces an experience for its buyers and consumers or does not. (Tarssanen 2005, 14.) To succeed in today's world products and advertising need to appeal to people's emotions. Brands need to transform themselves into a sensory experience that goes far beyond what people see. People bond with brands that are truly sensory involving sound, smell, touch, vision and feel. (Lindstrom 2010, 1-3; Schmitt 1999, 22.) It is essential that the sensory touch points of brands are maintained, enhanced and kept alive because they are what give a brand its unique blueprint. Sensory branding arouses people's interest, strengthens people's impulsive purchasing behavior and allows emotional response to dominate rational thinking. (Lindstrom 2010, 106, 108.)

It has been noticed that when travelling people's senses tend to become more responsive to the stimulations in the environment (Borg, Kivi & Partti 2002, 25-26). Collecting and analyzing the sensory aspects that consumers associate with a destination are important steps in the process of marketing available experiences or designing experiential offerings for a destination. Destination marketers can compare their current marketing efforts with the associations that consumers make and identify differences. A thorough understanding of the sensory appeals of a destination is needed in order to design sensory-based destination marketing campaigns. (Gretzel & Fesenmaier 2010, 154, 157-158.)

This Bachelor's thesis aims at finding out a typical soundscape for describing Keski-Uusimaa and Riihimäki region's identity, and whether the municipalities' identifying sounds are at the moment actively used in the marketing of the municipalities. The thesis also aims at finding out what sounds could potentially be used in marketing the areas. This study was conducted as an inquiry sent by an email to the municipalities of Vantaa, Riihimäki, Järvenpää, Kerava, Tuusula, Hyvinkää, Nurmijärvi, Loppi and Hausjärvi. The inquiry was targeted to Finnish professionals working in the fields of tourism and culture presumed to have knowledge on the municipalities' sounds, and therefore the emphasis of the study is on the professionals view. The thesis consists of a theoretical framework on tourist experience, soundscape, rural tourism, multisensory stimulations and marketing with different senses, and the process of the actual research. All the topics are also divided to relevant subcategories to deepen the understanding of the themes. The theoretical framework is thought to support the research topic once the phenomena and their relation with each other and with tourism industry are understood.

1.1 Research method and research problem

In the beginning of the research process a research plan was made. Qualitative research approach was selected because it best suited the nature of the research. Usually qualitative research answers to the question what kind of and helps to understand the target of a research. Qualitative research is also limited only to a small group of cases and they are tried to be analyzed as specifically as possible. The examinees are being chosen with consideration and statistical generalizations are tried not to be made. With qualitative research knowledge is being acquired for the base of marketing and product development that was also aimed with this soundscape research. In qualitative research data is usually being collected with open inquiries that do not have ready-made answer alternatives. (Heikkilä 2008, 16-18.) Because it was not known what kind of soundscapes there are in Keski-Uusimaa and Riihimäki region it was good to use open inquiries in the research.

A good qualitative research process starts from the determining of the research problem and from the familiarization to previously made researches from the same topic and research results presented in them (Heikkilä 2008, 22). Therefore a research problem was formed in the beginning of the research process. The research problem of this thesis can be formulated in one sentence which is in question form: what is a typical soundscape for describing Keski-Uusimaa and Riihimäki regions` identity? Meaning what sounds best describe Keski-Uusimaa and Riihimäki region and their image. The research problem also includes finding out whether the municipalities` identifying sounds are at the moment actively used in the marketing of the municipalities, and what sounds could potentially be used in marketing the areas. The aim of the research is to map out a typical soundscape for Keski-Uusimaa and Riihimäki region by figuring out the sounds that best describe the images of the municipalities. The purpose of this is to encourage these rural areas target municipalities tourism and culture sectors` entrepreneurs to develop their marketing in nontraditional and multisensory ways.

The formed inquiry aimed at acquiring information on existing soundscapes in the Keski-Uusimaa and Riihimäki region and opinions on sounds that were found pleasant or unpleasant. The using of identifying sounds in marketing the municipalities was also studied, and suggestions for good sounds to be used in the municipalities` marketing were also asked from the respondents.

1.2 Argumentation for the thesis

The Bachelor`s thesis is a central process of professional growth and development. The thesis can open new points of views even for topics that have been earlier extensively discussed.

The written report of thesis is part of the professional growth of an individual and it deepens the skills of communicating and documenting one`s own actions which are much needed in the working life. (Alakoski & al. 1999, 8-9.)

The using of multiple senses and particularly soundscapes in tourism marketing and in tourism product development has been relatively slightly studied subject that is not yet being known how to be utilized to its full potential. Nevertheless customers want memorable experiences from their tourism services and the using of sensory experiences plays an important role in increasing the tourist experience as they are both supporting and central to the overall tourism experience. (Gretzel & Fesenmaier 2010, 139; Lindstrom 2010, 29-30.) The information received from the study of Keski-Uusimaa and Riihimäki regions` soundscapes can be used for the area`s municipalities to develop new more memorable marketing strategies and tourism products that improve their identity marketing, and in this way make their livelihood stronger. This research can also give awareness on the importance of sounds not only in tourism industry but also in people`s everyday environments and in the increasing of customer experience.

2 Tourist experience

Tourist experience has become a special characteristic and a trend in tourism. In today`s world the excellence of a product is being measured by whether a product produces an experience for its buyers and consumers or not. In addition to the actual product other customers, customer servers and environment affect to the customer`s experience. The customer`s experience comes into existence in communication with a company`s staged situation although the actual experience is being felt as an inner feeling. (Tarssanen 2005, 14-16.)

It is not enough that items and products are known how to do but it must also be understood how customers experience the service and what experiencing fundamentally means. The future`s markets are based on feeling, dreams and stories. Different markets are for example adventures, friendship, love, care, self-examination, peace of mind and certitude. Modern travelers` ultimate need is the yearning of experience. Travelling is hedonistic and satisfaction seeking consumption. The core of tourism service will be formed by the experience that the traveler experiences. Other elements such the destination, environment, staff and so on are elements that support this core. They are tools for achieving the final target, experience. (Borg & al. 2002, 29-30.) The interest towards tourist experience has increased in academic literature in recent years although there are still numerous areas requiring further research to have better understanding of it (Cutler & Carmichael 2010, 21). In the future the tourist

experience will become more complex and continue to grow in social significance (Sharpley & Stone 2011, 8).

2.1 Experience as a definition

As a definition experience means an emotional experience that has a positive and uplifting effect. Experience is inevitably connected to an individual and it is all about human experience. In the first level of experience something is being observed. The observation can happen with different senses such hearing, sight, taste, smell, touch or balance. In an actual experience a person needs to give the observation a meaning. Experience is often a very personal matter where a person's private background and history is being emphasized. Different senses have an important role in the process of experiencing. It has been noticed that when travelling people's senses tend to become more responsive to the stimulations in the environment. (Borg & al. 2002, 25-26.) Sensory experiences play an important role in structuring tourism experiences as they are both supporting and central to the overall tourism experience. However the sensory dimensions of tourism experiences are largely under-researched and unrecognized. The sensory dimensions of experiences can and should be measured typically through qualitative research. This however cannot provide information regarding the imagined, desired or experienced sensory appeals of a larger sample of tourists as no two experiences can be exactly the same. Consumers and tourism marketers are also often unaware of the role of sensory stimuli in the construction of their overall consumption experiences. (Gretzel & Fesenmaier 2010, 139.)

Experiences can be defined as subjective, strong, multisensory, authentic, continuous, memorable, intangible, and highly personal and significant phenomena for an individual. Experiences are private events that occur in response to some stimulation and that often result from direct observation or participation in events that are real, virtual or dreamlike. They can be a search for a multifaceted leisure activity and authenticity or response to problems with everyday life. The tourist experience is a complex psychological process and no two experiences are exactly the same. The tourist experience means everything that people experience as tourists. Tourist experiences differ from everyday experiences focusing on interaction between destinations and tourists, with tourists being the actors of the experience and destinations being the site of the experience. Tourism industries are also part of the tourism experience by manipulating places and presenting cultures. It is argued that the tourist experience should be defined as a past travel related episode that was outstanding enough to be saved in the long-term memory. Consuming tourism is consuming experiences. (Cutler & Carmichael 2010, 3-4; Schmitt 1999, 60-61; Sharpley & Stone 2011, 2-3; Tarssanen 2005, 8.)

Tourism event's experience begins before the trip in the preparation and planning phases and continues after the tourist returns home through reminiscence and communication of the place taken events. Everything that happens during a tourist event starting from the travel to site and on-site activities all away to return travel is a part of the tourist experience. (Cutler & Carmichael 2010, 4, 8-9.) Experience is not only a psychological condition it is a process that is connected to doing. People want to do something to get an experience and once the experience has been acquired the desire to do also stops. Travelling is the pursuit of an experience in other words it is action that aims in the acquiring of an experience. Experiencing is connected to doing that has a goal. (Borg & al. 2002, 27.)

Experiences include both psychic and physical action. Psychic action means the using of imagination and planning, and it requires observing, remembering and thinking. Psychic and physical action are tightly connected to each other and they are hard to separate from each other. For example sense stimulations are physical but psychic action gives them a meaning which forms them into an experience. An experience is born from an observation that has been subjectively interpreted and that has been given a meaning. However an experience cannot be guaranteed. (Borg & al. 2002, 28.) The quality of services and products during the tourist experience influence the overall evaluation of a trip. The tourist experience can be heavily influenced by the quality and type of the services and products available at the destination. The overall evaluation of experiences is much related to the role of expectation. The consumer will be satisfied if the expectations of experiences are met or exceeded. (Cutler & Carmichael 2010, 11-13.)

Tourist experience can be based on expectations and events that are constructed through memory creating new experiences. Primary motives for travelers are experiences that offer personal growth, and ability to learn about themselves and the world. The experience is unique to the individual tourist and it is largely being shaped by a person's own socio-cultural world including individual memories, motives and values; individual personalities; perception and knowledge of the place and people; persons with whom that place is shared; previous experiences and attitudes; and self understanding and knowledge about the world. Each experience is defined by the individual tourist and therefore there are as many tourist experiences as there are tourists. (Cutler & Carmichael 2010, 7, 9; Ryan 2011, 20; Sharpley & Stone 2011, 2.) However the experience is not only connected to an individual but also to the culture of the community. There is no single way to experience an experience as the target of doing defines the nature of experiencing. An experience can be experienced in any circumstances. (Borg & al. 2002, 29.) Physical environment that can offer activities and provide social interactions is very important in the tourist consumer experience. Equally important is the social environment that includes personal relationships, social settings, interactions with the personnel and other tourists, and host relationships. People are brought together by tour-

ist experiences. (Cutler & Carmichael 2010, 10.) Travel experiences are claimed to improve psychological well-being, act as a force for peace and friendship, promote international understanding, encourage environmental conservation and facilitate learning. Also linked to the experience of travel is the development of generic skills such as time management, problem solving, leadership, the management of financial resources and effective communication. (Cutler & Carmichael 2011, 183.)

2.2 Memory`s role in tourist experience

An important element in tourist experience is memory. Memories link the experience to the perceptual and emotional outcomes of a tourist event. The outcome of experience is memory. When the experience has ended memory is all that remains. Memory is the most influential aspect of tourist experiences because it can strongly affect on other factors such perception. (Cutler & Carmichael 2010, 16-19.) Experience is a matter that is being remembered and at the same time experience can work as a way to remember other important issues. Experience is something so unforgettable that it is remembered spontaneously. With experience also some other less important and powerfully affecting matters can be recollected. (Borg & al. 2002, 28.)

Learning includes perceptions and experiences which are stored in memory and that contribute to an individual`s understanding of the world. Cognitive learning affects on how people make decisions using memories and environmental information. Putting individuals to unfamiliar environments can create new experiences that challenge the individuals as learners. Most of the learning comes from the act of travelling itself as it forces the individuals to make decisions on difficult matters in unfamiliar settings. A traveler has to decide where to go, how to get there, what to do, where to eat and so on. To solve these problems some understanding of the local culture and customs, communication, social systems and transportation systems is needed. Individuals have to learn new skills to achieve their travel goals safely and therefore these experiences in a strange culture are significant. Travel experiences can broaden an individual`s world view and offer opportunities to develop life skills. It is argued that learning that has been developed though travel creates more functional, globally skilled and aware individuals that can benefit their home culture when returning home. (Cutler & Carmichael 2011, 183-184, 195.)

2.3 Experiences in marketing

Much of consumers' thinking is unconscious and a lot of sensory information is processed unconsciously. Critical part of experiential marketing is sensory descriptions of experiences. In past experience research sensory components of tourism experiences however have largely been neglected. Our sensory systems especially our sense of smell and our emotional system are closely linked to each other which makes the evoking of senses potential to evoke rather strong emotions. In order to provide new strategic opportunities for tourism providers and destinations experiences need to be carefully designed, produced, foreseen, organized, calculated and prized. This requires a thorough understanding of what creates experiences, what consumers desire or associate with meaningful and extraordinary experiences, and what marketers' role is in creating such experiences. New consumption experiences provide sensory, cognitive, emotional, behavioral and relational values that replace values that are functional. (Borg & al. 2002, 160; Gretzel & Fesenmaier 2010, 137-138, 158.)

The stimulus that results in customer experiences is being provided by the marketers. Experiential marketing needs to appeal to consumers' senses and not only to their hearts and minds. Successful brands create and stimulate connections based on sensory synergy using multiple sensory touch points. Consumption includes hearing, seeing, feeling, tasting and smelling. Sensory experiences are typically not used in marketing to their full potential although they are powerful, immediate and capable of changing consumers' lives profoundly. Visual experiences have been considered to be the base of tourism experiences while other senses have been widely neglected. (Gretzel & Fesenmaier 2010, 138; Lindstrom 2010, 1-3.)

Researches on sensory experiences that travelers associate with vacations at a certain destination have been made. The commonly held associations of destinations acquired have been used to advertise the destinations for example in marketing-related communication materials such in advertizing texts. Various dominant sensory associations can be indentified in a research as mentioned most frequently. The words used in a research can provide a very interesting representation of the overall destination image. It can be studied whether it is consistent with the branding effort of the destination. Tables can be used to list sensory words most frequently used to describe the sounds associated with the destination. Collecting and analyzing the sensory aspects that consumers associate with a destination are important steps in the process of marketing available experiences or designing experiential offerings for a destination. A variety of sensory inputs forms travel experiences. Destination marketers can compare their current marketing efforts with the associations that consumers make and identify differences. They also need to think whether a particular sensory experience is something that a destination wants to portray and actively communicate to customers. A thorough un-

derstanding of the sensory appeals of a destination is needed in order to design sensory-based destination marketing campaigns. (Gretzel & Fesenmaier 2010, 143-147, 154, 157-158.)

2.4 Basic elements of an experience

Tourist experience has many different elements. In a good and functioning experience product all the basic elements of an experience are involved in all the levels of experiencing. Individuality is first of these basic elements meaning that the product is unique in a way that a totally similar product cannot be found from anywhere else. Individuality can be seen in customer orientation, flexibility and in the possibility to tailor a product according to the customers' needs. (Cutler & Carmichael 2010, 3-4; Tarssanen 2005, 9.)

Authenticity is the second element that means the credibility of the product. Authenticity offers existing and real lifestyle and culture of the area. The customer will define the authenticity himself. If the product is authentic the customer will find it believable and real. The product needs to be based on the culture of its makers so that its producers can see it as a natural part of their own local identity. All duplications that we see from a certain culture change our views from the original. (Cutler & Carmichael 2010, 14-15 & Tarssanen 2005, 9-10.)

The third element story is closely related to the product's authenticity. It is important to connect different elements of the entirety together with a continuous story. This makes the experience compact and captivating. A believable and real story will give the product and the experience a social meaning and content, and the customer a reason to experience the product at issue. The story is used for rationalizing the customer what is to be done and in what order. In a good story there are the elements of fact and fiction for example old beliefs or legends seasoned with local knowledge. The story needs to run through all the phases of the experiencing of the product starting from the marketing. (Moscardo 2010, 43-44, 47-51; Tarssanen 2005, 10-11.)

The fourth element sensing with multiple senses means that the product can be experienced with as many senses as possible. All the sense stimulations should naturally be in harmony together so that they make the wanted theme stronger and support the immersive of the product. If the senses have not been stimulated appropriately and there are for example too many sense stimulations or the sense stimulations are disturbing the general impression can suffer. (Jokiniemi 2007, 15; Tarssanen 2005, 11.)

The fifth element contrast means difference from the point of view of the customer. The product needs to differ from the customer's everyday life. The customer needs to be able to experience something new, exotic and out of ordinary. The experiencing of something new and different enables one to see oneself from another point of view as another in an unfamiliar environment. When creating contrast customers' nationality and culture must be taken into account as what is exotic to one can be normal to another. (Tarssanen 2005, 11.)

The last element interaction means interaction with a tourist guide or other travelers. It is successful communication with the product and its producers. The sense of community is an essential part of interaction experiencing something together as a part of a community, group or family. It is highly important that the customers participating for example to the same safari are being introduced to one another as communication is extremely important element in creating individuality. (Cutler & Carmichael 2010, 10; Tarssanen 2005, 9-12.)

2.5 The levels of experiencing

There are four levels of experiencing. In the lowest level is the motivational level where the customer's interest is being aroused. In the motivational level the customer's expectations towards the product and willingness to participate and experience are being created. The product needs to be introduced to the customer for example in the means of marketing. Already the marketing of the product should be as individual, multisensory, authentic, interactive and contrast as possible. Already in this phase as many basic elements of experiencing as possible should be used. (Cutler & Carmichael 2010, 11-12; Tarssanen 2005, 12.)

The next level of experiencing is the physical level. In the physical level the customer experiences the environment through his senses, and the product is being taken, experienced, felt, observed and recognized. With the help of physical sensations people recognize where they are, what is happening and what they are doing. A good product in the physical level guarantees a comfortable and safe experience. It is not too hot or cold, the customers are not thirsty or hungry and there is no physical threat. In the physical level is being measured the product's technical quality. (Cutler & Carmichael 2010, 9-10; Tarssanen 2005, 12-13.)

The third level of experiencing is the intellectual level where people are processing the sense stimulations given by the environment and acting according to them. People learn, think, apply information and make up opinions. In the intellectual level people decide whether they are satisfied with the product or not. A good product in the intellectual level provides customers a chance to learn something new, develop and to get new information either consciously or unconsciously. (Cutler & Carmichael 2010, 16; Tarssanen 2005, 13.)

The fourth level of experiencing is the emotional level where the actual experiencing happens. If so far all the basic elements of experiencing have been taken into consideration in the product and the physical and intellectual level are functioning it is very likely that the customer will feel a positive emotional reaction where he feels joy, happiness, triumph, the joy of learning something new and succeeding or he is touched. The customer feels something that an individual finds significant. (Cutler & Carmichael 2010, 19-20; Tarssanen 2005, 13.)

The last and highest of all levels of experiencing is the mental level. A positive and strong emotional reaction like experience may lead to personal transform experience that leads to quite permanent changes in the person's physical condition, state of mind or way of life. In that case the individual feels that he has developed and changed as a person and adopted something new to his own personality or to his picture of the world. Through experiences people can find new hobbies, ways of thinking or new resources from themselves. (Tarssanen 2005, 13-14.)

3 Soundscape

Sound environments reflect the social and economic context of different places (Schafer 2009, 335). Sound anthropologist and the developer of acoustic knowledge Steven Feld has discovered that people that have grown and lived in different sound environments know the world and places in different ways. Senses build a place the same time as meanings are being made to the place. When people move through a certain place their bodies bring its local past into the present experience. Significant sounds are not always noticed in the everyday life until the sounds have been taken away. Important sounds however create a place to be what it is and are a part of the place's identity. (Järviluoma 2009, 140; Järviluoma 2006, 31-33.)

3.1 Theory behind soundscape

Soundscape can be defined as a sonic environment or environment of sounds that is perceived and understood by an individual or by a society. Soundscape can refer to actual environments or to abstract constructions such as tape montages and musical compositions especially when considered as an artificial environment. The term was launched in 1967 by a composer and a professor of Communication Studies R. Murray Schafer. Michael Southworth however used the term at almost the same time. Soundscape as a term can refer to a consciously created acoustic environment or an accidental one. Acoustic planning is the creative development and modeling of acoustic environment. Soundscape ecology means the systematic investigation of

the relationship between individuals and their acoustic environments. (Ampuja, Järviluoma, Kilpiö & Uimonen 2005, 12-13; Uimonen 2009, 37; Vikman 2009, 77, 125.) Soundscape is always around people. People are exposed to numerous of single sounds, mixture sounds and sound settings 24 hours a day also when they are sleeping. In a soundscape people can hear for example music, nature`s sounds, noise, single words, sentences and speech. (Koivusalo 2005, 5.)

There is no soundscape without an individual or a community. People produce and hear their environment through their actions as well as by speaking and writing about their experiences. The cultural study of soundscape needs a teller and the teller`s listening experience to accompany the sound just as the cultural study of music does. (Järviluoma, Koivumäki, Kytö & Uimonen 2006, 6.) The soundscape studies concentrates on the balanced relationship of individuals and their communities with their sonic environment. (Schafer 2009, 395.) Sound experience is strongly subjective, sensitizing, suggestive and emotional. People have all the possibilities to experience physical sound as the same. Nevertheless soundscape is always the product of an individual`s interpretation. There is no neutral or absolute description. The collection of sounds by recording or writing about them enables the preservation of certain era`s sounds for the posterity. Sounds are related to everything that happens around us and it is not appropriate to tear them away from the action producing the sounds. (Vikman 2006, 17-19.)

3.2 The recording of the soundscape

The recording of soundscape is not easy. Just to determine the word sound is difficult. One source of sound that produces sound can be recorded with a microphone and a recorder but many times the sound originates from an individual person`s personal sound observation and from the experience that the sound develops. People can describe sounds that have happened a long time ago or during some specific event for example during a surprising natural phenomenon. That is why it is justifiable to record the source of sound as well as to interview the person who has made the observation. Then the source of sound is being defined by the observer and not by the recorder. The observation of sound requires three matters: the source of sound that produces the sound and that is to be observed, the space where the observing happens and the subject that makes the observation. Observations made with simply hearing observations are inaccurate. Visual resolution is much more accurate unless a person is blind or moving in the dark. This is why it is important that the source of sound is recognizable in the sound recordings. (Koivumäki 2006, 41-42, 52.)

3.3 The annual rhythms of sounds

Sound observations` sensing is time bound happening. Sounds are observed here and now in real time at the same time when the sound source produces perceptions. Only afterwards the sound observation can be recalled or imagined verbally. The sounds have to be recognized to be something. (Koivumäki 2006, 45.) Soundscape can be analyzed in terms of the cycle of the year and the day. There are sounds that are considered typical by people for a particular time of day or year. Sounds can follow a certain annual pattern for example sequenced by religious festivals in different areas. (Vikman 2009, 101-103.) Community`s social and economic structure is being reflected by its daily rhythms. These rhythms may be defined acoustically or as activities such vehicle movements or work, school and transportation schedules. Community life`s structure is closely linked to and reflected by the acoustic patterns found there. (Schafer 2009, 318.)

The annual rhythms of places and seasonal changes affect to sounds heard (Schafer 2009, 370). An interesting soundscape can be formed from the sounds produced by everyday activities. The soundscape changes, lives, repeats and continues. People`s experiences of everyday life are inevitably connected to their temporal relations and sense of time. Impressive changes can evoke sound memories. What is usually happening in the soundscape and when is partly regulated by social norms. Soundscape is accented by people. People create improvisations and figures on the repeating rhythms. The background is made more distinctive by these varying ornaments. (Vikman 2009, 97, 104, 106.)

3.4 Sounds as memory arousers

Sounds transmit information on the environment just like senses do. Sound memories are connected to the body`s feelings and they are a part of interpersonal communication. Sounds from the past happening in the present can give the feeling that something essential is here still even today. (Järviluoma 2006, 23.) Different generations have different memories which are often presented as unstated background narratives in the communication situations (Järviluoma 2009, 139). Sound affects to its listener and not the other way round. Sounds arouse memories that work as keys to the past. Problem in recording the sounds is caused by the fact that all the sounds from the past cannot be recorded anymore. Personal favorite sounds are not usually exceptional but repetitive sounds that have a personal meaning for the listener. (Koivumäki 2006, 48-49.)

Sounds from the past can evoke the past and idealize it. Environmental sounds often refer to events that are detached from place and time although they are temporal in nature.

(Uimonen 2009, 48.) Sound recordings can have a purpose as tools for arousing nostalgia and as refreshers of memory (Vikman 2009, 107). An event is remembered most clearly when it is connected with a strong emotion experienced at the same moment (Järviluoma 2009, 156). The stimulations received through senses are the bases of the human experience of being. People have an extremely low tolerance in situations where the senses receive no stimulations at all. An experience will be the more memorable the more sensory sensations the experience incorporates. Consumer`s experience is always personal. The personal feelings and experiences of consumers are often utilized in the marketing process to create and promote commodities. (Vikman 2009, 75, 85, 131.) The sensations relating to taste and visual and auditory phenomena often trigger memories. When reconstructing the past soundscape the sensation-related memories are valuable. Interviewees can however find it difficult or even impossible to answer to questions since hearing and interpreting sounds, and talking about them are two different issues. (Uimonen 2009, 203.) One`s current situation and state of mind effect always on the past and the ways in which it is recalled (Järviluoma 2009, 157).

When social meanings are being constructed the development of the soundscape competence is part of the enculturation process. Interpreting the meanings of the sonic environment and reacting to them as well as recollecting the past and representing the sound events are culturally learned. Memory is multilayered and heterogeneous and it works as an ongoing dialogue between the old and the new. The new phenomena never completely replace the old phenomena because the phenomena always retain a residue of the old. (Uimonen 2009, 203.) Sounds bring back memories from the past that can create the listener a feeling of belonging to a place and in this way build the feeling of safety (Uimonen 2006, 62). Heard or listened sound can support the memory`s great construction (Järviluoma 2009, 157).

3.5 Noise and sonic intrusion

Noise is a sound that is heard in a wrong place at a wrong time. It is not wanted and it is unpleasant, disturbing or harmful to a person`s health. Noise is unorganized sound that is for example unrecognizable or weird sounding. The defining of pleasant and unpleasant sounds tells in addition to individual preference about communal opinions and their sustaining. Members of a community assimilate rules for social order and control their using of voice spontaneously. At the same time they expect together acknowledged behavior from others. (Uimonen 2006, 55-57; Uimonen 2009, 203.)

Schafer has categorized noise for example to be an unwanted sound, any loud sound, disturbance in any signal system and unmusical sound (Hellström 2006, 94). Not only individual preferences but also community values determine pleasant, unpleasant and even bearable

sounds. The definitions of pleasant and unpleasant sounds are liable to change when the soundscape changes. Individuals control their own sound-making spontaneously willingly or unwillingly so that it fits to the society's norms. (Järviluoma, Uimonen, Vikman & Kytö 2009, 25.) Disturbing sounds do not always need to necessarily be present but they are noticed because of their absence (Uimonen 2006, 63).

Sonic intrusion is sounds that usually indicate nothing particular in themselves as sounds but their continued existence emphasizes the larger socio-economic context in which different areas function and by which they will maybe eventually be absorbed. These sounds tend to blur and mask the community's overall acoustic definition by reducing the spatial quality and clarity of its sound environment. The direct result of sonic intrusions is the distraction from the centralized, tightly knit life of a village. People tend to disconnect themselves from traditional rhythms of village life by losing interest in the sounds of their community. Community's acoustic change runs parallel to social change. When an area surrenders its independence to a larger social system its unique sound events and soundmarks disappear in this transition. In cities distant sounds are rarely ever heard because of numerous and intensive sounds near at hand that offer most aural information. Areas are related to regions at large with distant sounds entering them from various directions. Certain constraints limit and modify the acoustic horizon created by such sounds. These are the intensity of the originating sound, the physical environment over which the sound must travel, wind flow, weather and atmospheric conditions, and especially the ambient sound level in which these signals are heard. The sound's audibility and quality are affected by conditions at the source of the sound, in the medium of its transmission and at the receiving end. (Schafer 2009, 357, 362.)

Intrusive sounds created by heavy traffic or aircraft are continuous compared to the relatively isolated events of local traffic. Local traffic may constitute a noise factor but it does it at another level. Other single sounds might be interfered by an individual traffic sound at any particular time but it does not change the repeated pattern of the larger system of community signals audible on the acoustic horizon because of its individual quality. However the audibility of incoming sounds may be reduced altogether or partially over certain daytime durations if the noise source is broadband or constant and loud. Therefore the acoustic signals which precisely define the interdependent relationship between surrounding region and village are made unusable. This causes the acoustic signals to become less clearly defined in the people's minds. Once this happens, the relationship of the community to the region which the sounds' perception invoked starts to disappear or it is replaced by centralized powers. (Schafer 2009, 367.)

The relationship between environment and listener is a highly interactive one in a well-defined soundscape because most of what is heard contains useful information often about

aspects of larger cycles or patterns. Important changes will be indicated by the differences in these patterns. This information by which the listener constantly communicates with the external world is extremely vulnerable to intrusive noise. Sonic intrusions contribute to the reduction of the interactive process which is at the heart of this system, converting it from an open process to a closed one by raising the ambient sound level. In this sense noise works to isolate the individual from the environment. Accepting the intrusions and denying their intrusiveness are just as important problems as the intrusions themselves. (Järviluoma & al. 2006, 6; Schafer 2009, 368-370, 372.)

3.6 The complexity of a soundscape

According to an Austrian sociologist Detlev Ipsen if a situation is not enough complicated to the listener it does not stimulate and therefore arouse interest. Correspondingly if the soundscape is too complicated we cannot read the situation and as a result the observation passes by. Ipsen also points out that the adoption of information is dynamic in other words it can change even in individuals many times every day. The quality of a soundscape is defined by the complexity of the situation. The levels of complexity however change and depend upon each individual's ability to absorb, adapt and receive the information in the soundscape in a certain situation. The more familiar the situation is the more an individual needs complexity to be interested in the subject. (Hellström 2006, 84-85.)

According to Ipsen there are three components through which a soundscape should be analyzed. The three components are focus, context and knowledge. Focus is an aural object where most of the observer's attention is paid. Context is being created by other sounds. In addition to the acoustic elements place's other elements such visual elements are connected to a reception situation. Knowledge consists of the individual's previous experiences, cultural knowledge and education. The most important component in a reception situation according to Ipsen is knowledge because individual and collective memories affect most to the approach of a situation. Attitudes can however also change when enough experiences have been collected. (Cutler & Carmichael 2010, 16; Hellström 2006, 85.)

Ipsen presents three forms of soundscape that offer different levels of complexity. The first one is dual soundscape that represents traditional European historic village and town that has public noisy soundscapes and quiet private soundscapes. We receive soundscapes also dualistic as a town and countryside, a day and night, a public and private, young and old. Often however the level of complexity varies or changes its shape in dual soundscape. The second one is conversational soundscape that is based on dialogue. Ipsen describes conversation made by signals for example honks made by taxis, the soundscape of harbors or the communi-

cation of roosters. The third level is synthetic soundscape that is formed from the combinations of such sounds that do not normally belong together. Ipsen mentions as examples the combining of different music styles and a surprising birdsong in the middle of a rail yard. These three levels of soundscape correlate together with the levels of complexity. From these the dualistic soundscape is the least complex one and the synthetic soundscape is the most complex. (Hellström 2006, 86.)

3.7 Soundscape terms

R. Murray Schafer was a composer and the pioneer of soundscape research (Vikman 2009, 76-77). Schafer's sound classification model categorizes sounds to six different categories. The categories are: natural sounds, human sounds, sounds and society, mechanical sounds, silence, and sounds as indicators. (Hellström 2006, 87.) Schafer introduces concepts and methods for soundscape analysis. He introduces terms such keynote sounds, signals and soundmarks. The keynote sounds are those sounds that are heard frequently and that are not necessarily listened consciously but that form the background for all other signals in the environment. Community sound signals are foreground sounds which deliver recognized messages such church bells, whistles and sirens and that define time and certain activities. For example school bells are heard everywhere in the world but their meaning and effects are born locally. Church bells again are heard clearly over an entire village often extending beyond the village itself and becoming incoming sounds for certain other neighboring communities. In this way community sound signals may even become soundmarks. Soundmarks of a place are sounds which are community sounds especially noticed by the community's people. Any sound can however be listened to consciously and therefore categorized as a signal instead of a background sound in the sonic environment. When constructing sonic identities soundmarks play their own essential role. (Schafer 2009, 329, 356; Uimonen 2009, 38, 205; Vikman 2009, 106.)

3.8 Community and soundscape

In the late 1960s the origins of soundscape research in Canada arose from critical dissatisfaction with the existing research school concentrating on scientific quantitative measurement, measuring the decibels but without trying to interpret cultural context in the world of sounds (Vikman 2009, 77). Factors within a given place and culture however affect to the interpretation of soundscape (Uimonen 2009, 45). Communication that happens with sounds in other words acoustic communication builds the relationship between environment and the members of a community. The use of social voice is learned over time especially in school where si-

lence is required. (Uimonen 2006, 61, 65.) Genetic and cultural factors shape soundscape that is seldom listened the same way as music is (Uimonen 2009, 45).

People`s experiences of the soundscape differ from one another and are dependent on their childhood milieus although the media culture has standardized its listeners. Collective and personal meanings of sounds tend to change like meanings in general. The soundscape`s diversity and identity has been gradually lost because of modern technological sounds. The changes in soundscape effect to the ability to interpret the meaning of sounds. Community`s soundscape competence is altered with the disappearance of the sounds. Individual`s soundscape competence is a part of an individual`s life experience that is not necessarily shared by other members of the community. (Uimonen 2009, 38, 48, 203.)

Sounds preserve, affect and change the ways we listen, hear and act in the physical environment (Vikman 2009, 91). The same ambience or atmosphere cannot always be created with the same sound. The sound`s meaning can vary from situation to situation according to different states of mind. (Järviluoma 2009, 160.) Sounds are connected to meanings and memories and they include private, sensitive, everyday and transient areas. Even if a sound is heard at a same time in the same place there is no sound that can be experienced similarly. Hearing the things that are audible and knowing when certain sounds can be heard belong to the skill of reading the environment. (Vikman 2009, 92, 96.)

Studies have shown that sounds do not necessarily need to be the specific ones that are located in a given district in order to evoke strong emotions in local listeners (Uimonen 2009, 49). When sounds reflect community life, they are heard clearly within the community and they have varied and distinctive acoustic features, an acoustic community has a good acoustic definition. Good definition means that sounds can easily be identified and recognized and that the subtleties of meaning they express are easily available to the listeners. (Vikman 2009, 59.)

Society`s materials each have their own special sounds. Therefore the acoustic ambience of community is being affected by all building materials. Concrete or flat stone provides the clearest reflection of sound. Much also depends on the building`s placement and height, the width of streets and the number and type of open areas between them. (Schafer 2009, 341, 353.) According to a research done by psychologist Michael Southworth on the urban sonic environment of Boston the visual experience of cities is closely related to the sounds that accompany it and a city could be made more informative and less stressful to its inhabitants with strategic design of a soundscape (Uimonen 2009, 36-37).

Every aspect of village's social and economic life is reflected through the types and numbers of sounds heard in the village. Every community sound reflects some aspect of the area's life. The sonic environment functions actively in regulating community behavior. A change in any aspect of a community and its acoustic environment effect some corresponding change in the other when a community and its acoustic environment function as a system. Soundscape is a system of communication where information is constantly being interchanged between the individuals of a community and their sonic environment. (Schafer 2009, 388-390.)

The mental attitudes of those living within the soundscape determine the nature of the soundscape. General attitudes are simply found out with a Sound Preference Test used as an indicator. Native's attitudes to the soundscape will be different from those of an outsider and the greater the difference that may be expected the wider the cultural separation between them. Sounds may be timeworn to one and new for the other. Technology's sounds produce uniformity in the environment and a dulling of listening and hearing abilities. Acoustic design techniques should be developed for increasing variety within a soundscape, promoting a complexity of relationship and function, and establishing controls which act to balance the soundscape on the larger scale. (Schafer 2009, 379, 390, 392, 394; Uimonen 2005, 63)

4 Rural tourism

Finland is well known as a nature tourism destination that has large number of lakes and forests, snow, a low degree of pollution, wilderness, reasonable accessibility and lots of activities to offer. Rural tourism can be defined as small-sized niche tourism connected to outdoor activities based on natural and man-made environmental strengths, farm industry and agriculture that takes place outside densely populated tourists centers and communities, and that offers individual service for its guests hosted and organized by local people. Rural tourism is also called entrepreneurship that is based on natural resources and preconditions of countryside concentrating on teamwork between areas, people and products. Most of tourism happening in rural regions however is tourism in rural areas that does not necessarily have connections to agriculture and farming. This is because nowadays there is not much agriculture and farming found that is associated with tourism enterprises in rural regions. (Borg & al. 2002, 65-66; Robinson, Sharpley, Evans, Long & Swarbrooke 2000, 165-166; 180-181.)

The local rural communities and rural landscapes have become increasingly the targets for new tourism markets and destinations with their distinct culture and ways of life. People want to travel to the rural areas to reconnect with the past, and to see simpler life or their roots. When choosing destinations nostalgia which basically means the escape from the stress of normal life is a strong motive for tourists. Traditionally urban areas have always been con-

nected with agriculture however we understand terms of rural as the opposite of urban. (George, Mair & Reid 2009, 7-8.)

4.1 Theory behind rural tourism

The word countryside can mean many different things to many different people. The most extensive definition is that it is rural and therefore opposite to urban. Countryside means an area located outside a densely populated community. It can also be defined as a place that is unchanged and natural but also a place that has certain society values, heritage and national identity. Countryside can be divided in countryside near cities, central countryside and remote countryside. The criteria of countryside varies but traditionally typical characteristics for rural regions include long distances from big towns, a dominant farming industry, small populations and the absence of a large urban centre. However especially in regions nearby towns the situation is changing. (Robinson & al. 2000, 180-181; Tribe, Font, Griffiths, Vickery & Yale 2000, 3-4.)

A good environment also has a central meaning in rural tourism. Best tourism income can be acquired from places that have forest and beach nature and where traditional landscape has been able to preserve and handle as unspoiled. Some values of countryside are that: it is far away in apart; it is peaceful and quiet; it has traditional culture, heritage, undisturbed nature and hospitable residents; it is safe and different; it has healthy environment and easy access to outdoor hobbies; and it is exciting having its esthetically pleasant landscape. (Borg & al. 2002, 65-66, 68-69.) The most of countryside sites are natural or cultural attractions, activity and sports centers or accommodation centers that offer some sort of outdoor entertainment. However the most of holidays in the countryside are motivated by the passive enjoyment of culture and nature. Countryside is seen as a nostalgic ideal of a better social and physical world. (Tribe & al.2000, 3-4; 10.)

4.2 The benefits of rural tourism

The tourism industry in Finland focuses on densely populated southern provinces where nature is not the main attraction although Finland is known as a nature tourism destination. Different kinds of activity services however are offered mostly by companies that are located in the countryside. Since 1993 the amount of companies specializing in adventure- and nature-excursions, fishing services etc. has been considerably increased. In order to produce the total tourism product of a region a group of independently owned and managed firms and other

interests need to agree to co-operate together because each partner's individual success is tied to the success of the overall network. (Robinson & al. 2000, 165-166.)

The lack of interest in agriculture of younger generations together with the loss of economic value of forest and agricultural land has led to the situation where small farms cannot survive without some sort of supplementary income. Existing rural businesses can get supplementary income from tourism that is an alternative method to generate extra revenue. One benefit of tourism in the countryside is that it can bring direct economic benefits to local shops and farms when planned appropriately. In the long term bringing supplementary income to existing businesses is a way to stop emigration from the rural areas. Tourism is a way to bring life back into rural communities. (Tribe & al. 2000, 4-6.) Rural tourism can therefore be seen as a possibility to diversify the economy of countryside as the bringer of new working places and income. Rural tourism brings benefits for the whole area and improves the general economic development. However there are some problems in rural tourism including for example the changes of the seasons, week income level and the risks of failure. The profitability of rural tourism in a certain area is up to a good business idea and its marketing to the right target groups. (Borg & al. 2002, 67-68.)

Finnish culture and the utilizing of it is a central part of rural tourism whether services are being offered to foreign or domestic customers. The further the visitor comes from the more exotic he feels the folklore that seems ordinary to the local people. Local people do not often understand how interested travelers can be just about normal everyday life activities of the locals. Tradition is not history it is in everything that is done today. (Jutila 1998, 7.)

People's growing interest towards nature and heritage has led to the increasing of special-interest tourism and activity holidays making the countryside a key part in tourism. The countryside tourism's market is growing across European countries. The increasing demand for rural tourism has meant that rural communities have started to use recreation and tourism as an economic development tool. Tourism has replaced farming as a source of livelihood in countryside because of structural changes. The industry uses natural resources that are often available free of charge as their selling point. However the fact that visitors are hard to control and the natural resources are free of charge means that the environment can pay a high price for short-term economic benefits. (Robinson & al. 2000, 180-181; Tribe & al. 2000, 3-4.)

Both individual travelling and active holidaymaking, especially focusing in nature and culture, are believed to grow further globally as tourism is one of the fastest growing industries in the world. Pure nature and local products are the elements that have been focused in the rural regions. Rural tourism can be an opportunity for remote regions that are facing structural changes and therefore the travelling to the rural regions should be increased. (Robinson & al.

2000, 180-181.) There is a potential demand for good and unique rural tourism products from the world (Borg & al. 2002, 65-66).

5 Multisensory stimulations

The environment offers stimulations for all senses. People need to use all their senses to observe when moving in the nature or when interacting with other people. Observing still and moving objects while moving requires effective processing of multisensory clues. The reliability of the sense clues is a prerequisite for safe moving. People receive constantly information through different sense channels and when observing different targets or happenings in the environment observing becomes a process of using multiple senses. Almost all everyday life's happenings contain changing information and therefore when carrying out tasks the observation of movement can turn out to be difficult and false interpretation even dangerous. The advantage offered by multisensory stimulations can be seen in natural environments where clues of movement acquired by the visual perception and auditory sense offer more specific information together than either sense on its own. Reaction time also becomes faster in general when using multiple sense stimulations together. In today's world people are constantly exposed to a huge amount of information and individuals need to select information relevant to themselves from the other knowledge. Therefore the collaboration of different sense systems has an important role in absorbing information. The brain's important mission is to connect the various sensor knowledge to usable observed knowledge. The co-operation of senses is also connected to memory and the senses work together in that way that from time to time they can emphasize, suppress or transform each other. Relevant factor is the magnitude of the stimulations. (Jokiniemi 2007, 23-29.)

5.1 Senses

People's senses can be divided to general senses and special senses. The term general senses describes people's sensitivity to temperature, touch, pain, vibration, pressure, and proprioception. These general sensory receptors are fairly simple in structure and they are distributed throughout the body. The special senses are vision, hearing, taste, smell and balance (equilibrium). Special sensory receptors are structurally more complex than those of general senses and they are located in sense organs such the ear or eye where the receptors are being protected by the surrounding tissues. The information provided by these receptors is being distributed to specific areas of the cerebral cortex (the visual cortex, the auditory cortex, and so forth) and to centers throughout the brain stem. (Martini, Nath & Bartholomew 2012, 495-496.)

Traditionally human`s senses have been categorized based on the physical stimulus that they have been susceptible. For example vision is susceptible to light and auditory sense to sound. Senses have been studied mainly as separate observation tools although most of everyday life happenings generate simultaneous stimulations for different senses. The world is full of different collateral stimulations and these can either make stronger, weaker or disorientate in the observation process. Senses and observing are vital conditions for people to move in the environment and to commerce. That is why senses have always interested people throughout history. (Jokiniemi 2007, 15.) People`s senses keep them safe and they are far more attuned to possible danger than to the expectation of sensory delight (Lindstrom 2010, 11).

In the Western culture eyesight has traditionally been considered to be the most important of all senses. The first person to divide senses to five different categories to sight, hearing, touch, smell and taste was Aristoteles who considered these to be sense channels through which outside world`s stimulations were taken in. During the era of Renaissance it was thought that senses formed a hierarchical scale where on the highest place was eyesight and on the lowest the sense of touch. Psychologist James J. Gibson made a theory of the sense system in 1966 that`s starting point was the meaning of person`s own activity: some senses operate as active and some as passive. According to Gibson observations are not based on sensing but in the tracking of information. The environment works as the source of stimulations. Senses react to the features of the environment: to the shapes of ground, gravity, electromagnetic radiation, light and air. Gibson also divides the senses on how they receive information around them: as tremor or wave, mechanic touches to the surroundings, the sun`s reflection on objects and so on. Gibson`s observation system includes basic orientation system, hear, touch, taste, smell and visual sense system. Basic orientation system includes equilibrioception (balance) and muscle sense that has a significant role in the experiencing of spaces. Equilibrioception and muscle sense enable upright position and balance and they are closely co-operating with other senses especially with eyesight. (Jokiniemi 2007, 15, 17-18.)

People`s senses have developed in shaped by evolution to survive in the nature. The challenges in current built environment are different than in the nature which causes contradictions in the interpretation of sensory perceptions. For example urbanization and car traffic are new things from the evolution`s point of view. Visual noise, noise and exhaust have changed the nature of sense supply to a more negative direction. Current technological culture has separated senses steeply. Vision and hearing are the privileged social senses whereas the three remaining senses are like ancient remains from a more private action. Especially vision`s meaning in the acquiring of knowledge is emphasized in today`s society and other senses` role is more mood activating. The sounds and smells in the environment are constantly changing and they are being sensed passively. Vision`s role is to estimate environment and

looking requires person`s own activity. Because visual sense has become emphasized other senses meaning have been underestimated. (Jokiniemi 2007, 14-15.) All senses should be taken into consideration more equally not only in space planning but also in marketing and in tourism service developing to create more versatile, memorable and balanced outcomes.

5.2 Hearing as a sense

Hearing is the base of speech`s development and therefore it has been the most important sense in human`s social and cultural development. Hearing has a central status in humans` day-to-day intercommunication. The lost of hearing will cause significantly stronger feeling of solitude than the loosing of some other sense for example eyesight. (Haug, Sand & Toverud 2009, 157.) The role of hearing has changed powerfully since starting to have more cars. The amount of voices has increased and their quality has become weaker as the background noise has multiplied. Hearing has a significant role especially for visually impaired people who perceive space effectively with it. The meaning of hearing is also great in everyday orientating. (Jokiniemi 2007, 19.)

The sense of hearing is generally considered to be the second most important sense. People`s ears get constantly lots of different messages also when people are not awake. (Jokiniemi 2007, 19.) Hearing makes it possible to detect and interpret sound waves (Martini & al. 2012, 574). With hearing it is also possible to sense environments locating behind or around the corner. Passive hearing experiences such echo help people to have impression of the space`s size and other features. People who`s sight or hearing has deteriorated tend to have the stronger sense of these two acting as compensatory sense to the other. The shape of head, torso, the location of the ears and the shape of auricle affect to the detection of the sound`s direction. Orientation hearing works in a way that the pressure of the sound comes to the ears` ear-drums in different magnitude and in different time. If other ear is deaf or hard of hearing the orientation hearing does not work. Orientation hearing helps especially people who are visually impaired to navigate very accurately in different environments. If the environment has intense background noise or it is reverberant orientation hearing gets more difficult. Orientation hearing is more difficult when listening to deep sounds such ships` foghorns than when listening to high-pitched sounds such grasshoppers` chirping which are more easily precisely located. With hearing sounds are being located and with eyesight the location of the sound source is being delineated. (Jokiniemi 2007, 19.)

5.2.1 The process of hearing

It is good to clarify that hearing and listening describe two different things. Hearing means an observation where something is heard but not sure what. Listening however is an action where sound observations are tried to be made. Some sound is being recognized to be something, coming from something or meaning something. Hearing is a physical action when listening is psychological. (Järviluoma & al. 2006, 42.)

The ear is generally considered to be the sense organ of hearing but to observe sounds people need to listen. Two ears and ear muscles that orientate to the source of sound are required for hearing. There are three anatomical regions in the ear: the external ear, the middle ear and the internal ear. The visible portion of the ear that is called the external ear or the auricle collects and directs sound waves towards the middle ear that is a chamber located within the petrous portion of the temporal bone. The middle ears structures collect sound waves and transmit them to the internal ear that contains the sensory organs for hearing and equilibrium. To explain the hearing process easier it can be said that the external ear collects sound waves from the environment after which the eardrum and the middle ear's otic bones direct the sound waves to inner ear's cochlea filled with water and to its sensor cells that react to sounds. The hearing system's mission is to define the direction and nature of the target being listened, to make it possible for oneself to orientate towards it and to recognize the event being listened. The auditory sense's mission is to register the sounds being produced by individuals especially speech. (Haug & al. 2009, 157; Jokiniemi 2007, 19; Martini & al. 2012, 574.)

5.2.2 Sound

Sound can be anything that vibrates in elastic medium such in air or water. It can be a vocal cord, tuning fork, the string of a guitar or loudspeaker's diaphragm. When for example loudspeaker's diaphragm vibrates in the air the gas molecules next to it start in turn to nearer and recede from each other. This leads to the gas molecules condensation and thinned out spots in which single molecule does not recede from the loudspeaker but vibrates around its equality. The condensations and thinned out spots however spread from the loudspeaker as sound waves. To produce sound waves energy is needed. The greater the energy content is in a sound wave the louder the sound. (Haug & al. 2009, 157-158; Martini & al. 2012, 583-584.)

In the air the speed of sound is approximately 340 m/s. The unit of measure for frequency of sound is hertz (Hz) that lets known the amount of vibration in one second. The frequency of sound is also known as pitch. The pressure is larger than normal in the molecules' condensation areas and in the thin out spots smaller than normal. The distance between pressure

peaks is the wavelength of sound. The variation of pressure caused by sound is called sound pressure also known as volume. Sound pressure is always very small compared to atmospheric pressure. Even the most intense sounds that people are exposed to only change atmospheric pressure at most 1/1000. Sound pressure is being measured with logarithmic decibel scale. Decibels report the sound energy. Resonance is a phenomenon where an object will begin to vibrate at the same frequency as the sound given the right combination of frequencies and amplitudes. The vibration will be greater the higher the decibel level is. For people to hear any sounds their tympanic membrane must vibrate in resonance with the sound waves. (Haug & al. 2009, 157-158; Martini & al. 2012, 583-584.)

People hear best in 1000-4000 Hz frequency rate. In normal conversations most of sounds are placed in 200-5000 Hz. Young children however have the greatest hearing range and they can detect sounds in 20-20 000 Hz frequencies. Damage done by loud noises or other injuries however weakens the ability to hear with age. The frequency being heard will slowly start to narrow from the age of 20 and the hearing will deteriorate first from the high frequency areas. Older individuals show some degree of hearing loss due to the tympanic membrane becoming less flexible, the stiffening of articulations between the ossicles, and the ossifying of round window. Normally people aged 60 cannot hear sounds that have frequency over 10 000 Hz. (Haug & al. 2009, 157-158; Martini & al. 2012, 588.)

6 Marketing with different senses

Distinctive brands require something more than just the visual aspect in the ads to live in the customer's minds. They need to deliver an emotional and a full sensory experience that offers at least visual and audio stimulations. To enhance the total impact also other sensory channels taste, touch and smell should be used to strengthen the experience and make it more memorable. Sensory branding, meaning the use of fragrances, sounds, textures and so on, can be used as an effective way to enhance the appeal of products. To succeed in today's world products and advertising need to appeal to people's emotions. Brands need to transform themselves into a sensory experience that goes far beyond what people see. Today's consumers want products, communication and marketing campaigns that dazzle their senses, stimulate their minds and touch their hearts. Consumers want products and campaigns that they can relate to, that deliver an experience and that they can incorporate into their lifestyles. People bond with brands that are truly sensory involving sound, smell, touch, vision, and feel. (Lindstrom 2010, 1-3; Schmitt 1999, 22.)

6.1 Memorability in sense marketing

For brands to work and remain memorable they need to make their way somehow into the human brain. Irrelevant information however is filtered out from people's brains. Emotions get people's attention through their senses which then affects the decision-making process of people. People's whole understanding of the world is practically experienced via people's senses. Senses are people's link to memory. They tap into our present and past emotions. Smell is people's most basic and direct sense that is an essential element of the air that people breathe. Smell is the one sense that people take for granted and cannot turn off. Therefore smell has an extremely powerful role in evoking memory. People are constantly imprinting feelings, moods and even the products in their lives on their five track sensory recorder. The sensory stimulation helps people to differentiate one product from another. Sensory stimulations become part of people's decision-making process as they get embedded in people's long-term memories. The fragrance of popcorn or a new car has little to do with the actual product and its performance. Still these components are playing a huge role in people's relationship with the products. Those brands are much stronger and much memorable that manage to create an emotional connection to consumers than the brands that do not. (Lindstrom 2010, 4-5, 13-14, 18, 31.)

One of the most prominent techniques used by advertisers to make sure that consumers remember and understand a given message has been repetition. Consumers will remember the message the better the more often it is repeated. The same applies for a brand. (Lindstrom 2010, 22.) This is because hippocampus is more interested in information that stands out than the other normal information. Hippocampus prefers information relating to past experience, to what consumers already know. It uses previous information to capture new information. Cognitive consistency is important because without it the marketing campaign will not be remembered or understood and therefore it cannot affect behavior. Sensory variety is essential because otherwise the campaign will not attract attention in the long term and it will get boring and be un-motivating. (Schmitt 1999, 111-112, 114-115.)

6.2 Customer experiences in experiential marketing

Experiential marketing focuses on customer experiences. Experiences are triggered stimulations to the senses, mind and heart, and that occur as a result of encountering, undergoing or living through situations. Experiences connect the brand and the company to the consumer's lifestyle, place individual consumer actions and the purchase occasion in a broader social context and provide sensory, cognitive, emotional, relational and behavioral values that replace functional values. Experiential marketers think how their products, their packaging and ad-

vertising can enhance the consumption experience instead of focusing on narrowly defined product categories and competition. Most traditional marketing concentrates on getting the customer to buy and does not care about what happens after purchase. Experiential marketers however believe that the experiences during consumption are the key determinants of customer satisfaction and brand loyalty. Consumers should not be treated just as rational decision makers. Consumers want to be stimulated, entertained, creatively challenged and emotionally affected. (Gretzel & Fesenmaier 2010, 137-138; Schmitt 1999, 25-26, 29.)

There are four key ways that make experiential marketing distinct: focusing on customer experiences, treating consumption as a holistic experience, recognizing both emotional and rational drivers of consumption and using diverse and multifaceted methodologies. Experiential marketing can be used beneficially for example in turning around a declining brand, creating an identity and image for a corporation, differentiating a product from competition, promoting innovations, and inducing purchase, trial and most important loyal consumption. (Schmitt 1999, 30, 34.)

6.3 The using of senses in experiential marketing

Mostly advertising only appeals to the visual and auditory senses although people are by far at their most receptive when they are operating on all five senses. Still very few advertising campaigns bother to use more than sound and sight to get their message through. Yet all senses are connected with each other. Sensory branding's effects are astonishing. It is possible to create a truly amazing visual commercial or an advertising jingle but their efficacy is doubled when the two elements are combined. It will be tripled or quadrupled when any of the other senses are added to the combination. (Lindstrom 2010, 15, 38, 72.)

Products and merchandising materials need to appeal to all five senses, and the mind and heart. They need to connect the brand to something the customer cares about and in this way incorporate it into the customer's daily life. (Schmitt 1999, 30-31.) All five senses are important in life experience and in any form of communication. Still the entire world of branding has ignored this fact for very long time. It has been studied that the more sensory touch points consumers can access while thinking about buying a brand the higher the number of sensory memories are activated. The bonding between brand and consumer will be the stronger the higher the number of sensory memories activated is. Studies have also shown that brands using multiple senses can carry higher prices than similar brands with fewer sensory features. (Lindstrom 2010, 72.)

Sense marketing can be used to differentiate a company and its products by stimulating consumers' senses via new means and strategies. It can also be used to motivate consumers to try products and buy them. Sense marketing can also provide unique values to consumers when understood what type of senses consumers desire and what are the consequences of sensory appeal. Sense marketing campaigns' overall purpose is to provide aesthetic pleasure, beauty, excitement and satisfaction through sensory stimulation. (Schmitt 1999, 99, 110-111.) Brands will have to establish a strategy that appeals to all senses if they want to build and maintain future loyalty. It seems though sadly that it has been forgotten that all people have not just one or two but five senses. (Gretzel & Fesenmaier 2010, 138-139; Lindstrom 2010, 11, 43.)

6.4 Themes and styles in creating customer impressions

Primary elements, styles and themes can be used to create a brand expression. Primary elements such color, shape, typeface, loudness, pitch, material and texture relate to the five senses. Primary elements work as the building blocks of styles. Style means constant, distinctive and consistent quality of sensory experiences. Meaning and content can be added to styles with themes that serve as reference points. Overall customer impressions are being created with themes and styles. Themes are the messages that communicate the meaning and content of the corporation and its brands. Themes offer memory cues, mental anchors and reference points. Themes appear as visual symbols, jingles, verbal slogans, general concepts and in the form of corporate and brand names to evoke sensory imagery. From primary elements color is the most important one. Color is relevant to brands because it is the most visible first point of communication. Clear associations are being created in people's minds by colors and these associations help to benefit brands. Another valuable primary element to enhance or create sensory experiences can be music. Music however needs to be used strategically and in a meaningful way not only as background music. If music is meant to be used as background music the right kind of music for the occasion must be picked. (Lindstrom 2010, 52; Schmitt 1999, 103, 107.)

It is essential that the sensory touch points of brands are maintained, enhanced and kept alive because they are what give the brand a unique blueprint. Consumers' perception of a brand is as important as the reality. When valuable sensory touch points are discarded also brands are downgraded. Consumer perceptions should be shifted closer to product reality, and the reality should match to consumers' expectations and if possible consumers' expectations should be exceeded. A message has a far better chance of breaking through when it has been enhanced by appealing to several senses. Most brands believe that sensory stimulation is a thing of the past although people's senses are hardwired to be seduced. When people crave

for something it leads to desire that leads to a sale. Branding is about establishing emotional ties between the consumer and the brand. Data collected from the five senses is the base of emotions. To evaluate choices available all people`s senses are required. (Lindstrom 2010, 106-107, 112.)

6.5 The purpose of sensory branding

The aim of sensory branding is to stimulate people`s relationship with the brand. Sensory branding arouses people`s interest, strengthens people`s impulse purchasing behavior and allows emotional response to dominate rational thinking. There can be two types of stimuli - branded and non-branded. A branded stimulus motivates impulsive shopping behavior and directly connects emotions to a brand. One of the hardest aspects of a sensory relationship to establish is to achieve a branded stimulus. It takes time to form and it is not intuitive. There needs to be a constant reinforcement between a specific brand and a consumer`s need. Long-term loyalty is created with branded stimuli. Impulsive, non-branded behavior patterns are created with non-branded stimuli. Consumers are allowed to see different dimensions of a single brand with sensory branding. The most effective strategy for enhancing brands is to create a branded enhancement that unlike a non-branded one reflects the brand, differentiates it from all the others and adds distinction. (Lindstrom 2010, 108-110.)

Sensory branding`s ultimate goal is to create a positive, strong and long-lasting bond between consumer and brand so that the customer repeatedly turns to the brand without paying attention to the competing products. The purpose of sensory branding is to create a very loyal relationship between a consumer and a brand over a long period of time. The sensory appeal must be unique to the brand as well as habitual in order to establish this emotional engagement. Loyal customers will follow brands that maintain a distinct sensory appeal that is not imitated by competing brands. The best way for brands to protect their identity from competitors is via sensory branding. Almost all aspects of a brand`s sensory branding can be trademarked but all components need to be distinct. The components tell how a product sounds, feels, tastes, smells and how it is shaped. (Lindstrom 2010, 110-112.) Companies` success in the global marketplace will be largely determined by the degree to which a company is able to deliver a desirable customer experience by using information technology, entertainment, integrated communications and brands (Schmitt 1999, 22-23).

6.6 The meaning of sounds in building brands

The value of sound is being largely underestimated by brands. Sounds are however important in creating moods as well as emotions and feelings. Sound can be used for building brands for example as the background music that plays on websites, in stores, as ringtones and on hold buttons on the telephone. Music and sounds contribute as much to branding as they do to the overall visual design of a place. In Bali the latest fashionable brand hotel Bulgari has introduced 'soundscapes' - zones within the resort where its guests can hear different music depending on their moods connected to the hotel's breathtaking vistas. (Kilpiö 2005, 249; Lindstrom 2010, 28, 59-60.)

Sound is essential in building a mood and creating an atmosphere of whatever narrative is being told. Listening is active whereas hearing is passive. Brand's sound should be targeted both to the listener and the hearer because both of them are as important in influencing purchase behavior of consumers. Hearing means receiving auditory information through the ears when listening means the capacity to filter, selectively focus, remember and respond to sound. People's ears are used for hearing but brains for listening. The sound of a brand should never be underestimated because it can often be the deciding factor in a consumer's choice. Our mood is affected by what we hear even if we are more involved in hearing rather than listening. (Kilpiö 2005, 251-252; Lindstrom 2010, 73-74.)

Music and sounds evoke the past, create new memories and can instantaneously transport people to other times and places. When removing the sound of a product part of the product's 'personality' and a crucial means of communication with the customer will be lost. Sound can add something extra to a brand. All products have a sound whether they are electronic or non-electronic. Marketing with sounds has become stronger decade by decade. However thousands of brands have yet to realize the tremendous potential available by making sounds an integral feature of what they have to offer for consumers. The use of audio has still a long way to go in marketing although audio technology has been available for over a hundred years. Approximately only 11 percent of all brands are using the strengths of audio in making their brand more consistent, distinct, clear and memorable. (Kilpiö 2005, 237; Lindstrom 2010, 29-30, 75-77, 83.)

7 Research process

This chapter concentrates on the research process of the study made on the soundscape of Keski-Uusimaa and Riihimäki region from planning to the evaluation of the results. Firstly the basis for the research is being explained to the reader after which the conduction of the in-

quiry is being described. After this the results of the inquiry are being presented and finally evaluated paying attention to the validity and reliability of the research.

7.1 Planning

The theme for the thesis was chosen based on an idea from the writer's teacher and the writer's own personal interest towards sounds and music, and a long history of active engaging in hobbies related to music. The original idea for researching the soundscape of Keski-Uusimaa and Riihimäki region arose from the Sensing Rural Cultures project that was financed by Eteläisen maaseudun osaajat ry and realized together with Laurea University of Applied Sciences' Degree Programme in Tourism. The Sensing Rural Cultures project's aim was to diversify the economic life of the countryside of the region of Keski-Uusimaa and Riihimäki by focusing in senses and in utilizing of the local culture identity. The Sensing Rural Cultures project however was finished before the finishing of this thesis.

The theory aspects of the thesis were chosen according to the theme so that the research would be sufficiently supported with the theory. The core of the theory was formed by the knowledge on soundscape viewed from different perspectives. In addition important discussed issues in the thesis included the theory of multisensory stimulations, hearing as a sense and marketing with different senses. Additionally tourism experience and rural tourism were also discussed to broaden the perspective since soundscape research on Keski-Uusimaa and Riihimäki region is connected with experiencing and rural tourism.

7.2 The inquiry

The inquiry of the soundscape of Keski-Uusimaa and Riihimäki region was realized as an elite sampling meaning that the inquiry was sent by email to persons believed to have sufficient enough knowledge on the soundscape of the municipalities where they were currently working. These persons included professionals, men and women, from the fields of tourism and culture. The collection of answers started in the beginning of February 2014 and was finished in the end of March 2014. The inquiry was sent to the potential respondents by email and they were kindly asked to return their answers by replying to the email. The municipalities involved in the research were Vantaa, Riihimäki, Järvenpää, Kerava, Tuusula, Hyvinkää, Nurmijärvi, Loppi and Hausjärvi. The inquiry was carried out in Finnish since the respondents were all native Finns and responding in their native language was considered to be the easiest for them especially as the subject of the study was not necessarily obvious for all.

In the beginning of the inquiry form there was a short description of the meaning of soundscape to clarify all the respondents what was meant by the research on soundscape of Keski-Uusimaa and Riihimäki region. As a research method an open inquiry was used and the inquiry therefore was qualitative. The first questions in the inquiry involved basic information on the responder including gender, age, profession and the municipality that the responder was analyzing. The next question asked the respondents to list at least ten sounds that they considered to be identifying sounds for their municipality in other words sounds that best described the identity and image of the municipality. After this the respondents were asked to tell what sounds of the municipality they thought were pleasing and positive, and what sounds on the contrary were unpleasing and negative. The last questions concentrated on the using of the sounds in marketing. The respondents were asked whether their municipalities used typical sounds of the municipality in the marketing of the municipality, and if they did what kind of sound and how they used them. The last question gave the respondents a chance to be creative and tell what kind of sounds would be the most suitable in their own opinion in the marketing of their municipalities and why.

7.3 The results of the inquiry

Seven municipalities out of nine that were originally involved in the research responded to the questionnaire about the soundscape of their municipality. One professional of tourism or culture from each municipality shared their views on the soundscape of the municipality where they are currently working. Municipalities from which no response was acquired were Hausjärvi and Nurmijärvi. All the respondents answering were female between the ages of 35-57, their average age being 48 years old. There were three culture producers, one service secretary, one travel publicist, one exhibition secretary and one secretary of tourism answering to sound related questions concerning their own municipalities where they are currently working. Under will be presented the results acquired from each municipality.

The respondent from Vantaa is a travel publicist. The list of sounds that best described the identity of Vantaa according to her included the sounds of children, speaking on the phone, the purl of water, the sounds of airplanes and traffic, background music, construction sounds, explosion sounds, the ringtones of mobile phones, multilingual speech, and announcements for example in stations and in shopping centers. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds of children, the purl of water and multilingual speech. The sounds that were found negative and unpleasant in Vantaa were the sounds of airplanes and traffic, background music, construction sounds, the ringtones of mobile phones, the sounds of speaking on the phone, and announcements. According to the

responder from Vantaa the municipality does not use the identifying sounds of Vantaa in the marketing of the municipality. Suggested good sounds for marketing the municipality were the sounds of airplanes, children and nature, as well as multilingual sounds. The responder from Vantaa did not however explain why these sounds would be the best suitable in the marketing of the municipality.

The respondent from Tuusula is an exhibition secretary. The list of sounds that best described the identity of Tuusula according to her included the sounds of airplanes and traffic, the sounds of Black Woodpeckers in Halosenniemi and swans and other birds in Tuusulanjärvi, the ripple of water in Halosenniemi, music such concerts and performers in opening ceremonies, foreign-language sounds such guided museum guest groups, sounds of a group in a museum, children groups' sounds in the museum, and dialect in the further coming museum guests' speech. Also the occasional sounds of fire trucks in Hyrylä and the sounds of shooting that are nowadays rarely heard but that were before heard in Hyrylä because of the garrison were mentioned. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds of nature as well as music. The sounds that were found negative and unpleasant in Tuusula were the sounds of traffic and airplanes. According to the responder from Tuusula the municipality does not use the identifying sounds of Tuusula in the marketing of the municipality. Suggested good sounds for marketing the municipality were the sounds of water and birds, and the music of Sibelius. Like the responder from Vantaa, the responder from Tuusula neither explained why these sounds would be the best suitable in the marketing of the municipality.

The respondent from Järvenpää is a culture producer. The list of sounds that best described the identity of Järvenpää according to her involved the sounds of Sibelius, other classical music and blues music, the sounds of water (lake), the sounds of trains and cars (railroad track and freeway), the sounds of children and birds, and the sounds of people bustling in the marketplace and in the streets. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds relating to music, the sounds of water, children, birds and people. The sound that was found negative and unpleasant in Järvenpää was the noise of traffic. According to the responder from Järvenpää the municipality uses music in the marketing of the municipality but otherwise the identifying sounds of Järvenpää are not used in the marketing. Suggested good sounds for marketing Järvenpää were the sounds of music because of the rich culture heritage and still lively artist community of the municipality, as well as lively festivals and culture happenings in Järvenpää. Different sounds of nature were also suggested to be good in the marketing of the municipality because there are nature conservation and camping areas in the Tuusulanjärvi area.

The respondent from Kerava is a culture producer. The list of sounds that best described the identity of Kerava according to her included the sounds of trains, airplanes and traffic, the sounds of the work of art in the water pool in the central park of Kerava, the sounds of the percussion instrument in the pedestrian street, and the different sounds of people in the summer in the pedestrian street. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds of birds` singing in the small hours and silence. The sounds that were found negative and unpleasant in Kerava were the background noises caused by different means of transportation. According to the responder from Kerava the municipality does not use the identifying sounds of Kerava in the marketing of the municipality. Suggested good sounds for marketing Kerava were the humming sound of the work of art in the water pool because there is something magical about it according to the respondent, and people`s murmur in the pedestrian street as marketing the good feeling of summer because it creates safety and sense of community as well as the feeling of urban. Silence in the small hours was considered to be the best sound in the marketing of the municipality but the responder stated that it is almost impossible to acquire. The responder explained that silence is an advantage especially in a city where there is a constant background noise during the day time. The respondent`s answers present Kerava as a dual soundscape categorized by Detlev Ipsen, that has public noisy soundscapes and quiet private soundscapes.

The respondent from Hyvinkää is a secretary of tourism. The list of sounds that best described the identity of Hyvinkää according to her included the sounds of trains, cars, small aircrafts and traffic, the sounds of the children`s instruments in the city center`s park, the sounds of children and birdsong, the stable buzz of the freeway, silence, the advertisement and customer sounds in the shopping centre, and the cheering and announcement sounds in sports events. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds of trains and children, and silence. The sounds that were found negative and unpleasant in Hyvinkää were the sounds of traffic. According to the responder from Hyvinkää the municipality uses silence in their marketing otherwise identifying sounds of the municipality are not used in the marketing of Hyvinkää. The responder did not however explain how silence is being used in the marketing of the municipality. Suggested good sounds for marketing the municipality were the sounds of trains as the bringers of travelers, and the sounds of sports events, as well as silence. Like some of the previous respondents the responder from Hyvinkää did not however explain why these sounds would be the best suitable in the marketing of the municipality.

The respondent from Riihimäki is a culture producer. The list of sounds that best described the identity of Riihimäki according to her included the sounds of trains and cars, the sounds of theaters and summer concerts, the sounds of the shopping centre and the lido, the sounds of choirs and orchestras, the sounds of swamp, the sounds of children in schools or in the

playgrounds, and the voices of Janne Kataja and Aku Hirviniemi. The sounds that were considered to be positive and pleasant sounds of the municipality were the sounds of trains, summer concerts, theaters, choirs and orchestras, and the sounds of the lido and swamp. The responder from Riihimäki thought that sounds belong to the city and therefore she could not think them as unpleasant and negative. According to her Riihimäki does not use the identifying sounds of Riihimäki in the marketing of the municipality but it would be a good idea to use them. Suggested good sounds for marketing the municipality were the sounds of trains and travelling because Riihimäki is a railway town, the sounds of making glass because there has been significant glass industry and there are still working many craftsmen from the glass field in Riihimäki, the sounds of the youth theater because the biggest youth theatre of Finland is located in Riihimäki, familiar voices from the world of entertainment because many Finnish celebrities have started from Riihimäki and they still live in there, and the sounds of the lido because there is a fine lido in Riihimäki. The responder from Riihimäki commented that this sort of theme for theses is a good target of a research.

The respondent from Loppi is a service secretary. The list of sounds that best described the identity of Loppi according to her included the sounds of means of transportations involving cars, mopeds, motorcycles and tractors; the sounds of chainsaw; the sounds of animals including the chirping of birds, the barking of dogs and somewhere even the mooing of cows; the sounds of domestic animals; the sounds of nature including the whoosh of trees, the cracking of dry twigs and the ripple of waves; and of course normal sounds produced by people of all age including speech, laughter, exclamations, the cries of children and so on. The responder from Riihimäki thought that almost all other sounds are positive and pleasant except the sounds of traffic. The sounds that were found negative and unpleasant in Loppi were the sounds of unnecessary gassing of mopeds and motorcycles. The responder from Loppi answered that she does not know whether the municipality uses the identifying sounds of Loppi in the marketing of the municipality as she did not understand what was meant by the question does your municipality use typical sounds of the municipality in the marketing of the municipality. She however explained that the marketing is emphasized in brochures. Suggested good sounds for marketing the municipality were the sounds of nature because Loppi is a rural municipality.

Central for analyzing qualitative data is finding similarities, differences and exceptions in the material (Koivula, Suihko & Tyrväinen 1999, 31-32). Therefore the results acquired from the repliers were analyzed to find out whether similarities in the soundscapes of the different municipalities could be found. The research problem, meaning what sounds best describe Keski-Uusimaa and Riihimäki region, and whether these identifying sounds are at the moment being used in the marketing of the municipalities, was tried to be answered by analyzing the existing data received from the repliers. Under will be presented the results found out.

In the first question of the questionnaire the respondents were asked to list sounds that best described their own municipality's identity and image. Sounds that appeared in all the respondents' lists were the sounds of traffic and transportation. The sounds of people or children appeared also in all the respondents' lists. Foreign speech was answered by Vantaa and Tuusula. Sounds related to shopping centers were mentioned by Vantaa, Hyvinkää and Riihimäki. The sounds of birdsong were mentioned by all the other municipalities except Vantaa and Riihimäki. The sounds of water were mentioned by Vantaa, Tuusula, Järvenpää and Loppi, and other sounds of nature by Riihimäki and Loppi. Sounds relating to music were mentioned by all the other municipalities except Loppi. Trains were mentioned by Järvenpää, Kerava, Hyvinkää and Riihimäki. Cars were mentioned by Riihimäki, Loppi, Järvenpää and Hyvinkää. Airplanes were mentioned by Kerava, Vantaa and Tuusula. Hyvinkää also mentioned small aircrafts. These answers show that means of transportation are strongly connected to the identity of the municipalities. (Chart 1 & Chart 2)

	Trains	Cars	Airplanes	Traffic	People	Children	Foreign speech
Vantaa			X	X		X	X
Tuusula			X	X	X	X	X
Järvenpää	X	X			X	X	
Kerava	X		X	X	X		
Hyvinkää	X	X		X		X	
Riihimäki	X	X				X	
Loppi		X			X	X	

Chart 1: The identifying sounds of Keski-Uusimaa and Riihimäki region part 1

	Music	Water	Birdsong	Other sounds of nature	Sounds of shopping centres
Vantaa	X	X			X
Tuusula	X	X	X		
Järvenpää	X	X	X		
Kerava	X		X		
Hyvinkää	X		X		X
Riihimäki	X			X	X
Loppi		X	X	X	

Chart 2: The identifying sounds of Keski-Uusimaa and Riihimäki region part 2

The sounds of nature were generally considered to be pleasant and positive sounds in the municipalities as five out of seven respondents mentioned some sounds relating to nature as being positive and pleasant. The respondent from Hyvinkää however only mentioned the sounds of trains, children and silence to be pleasing sounds. The respondent from Loppi felt that almost everything else is positive except the sounds of traffic. The sounds of children were considered to be pleasant by Hyvinkää, Järvenpää and Vantaa. The sounds relating to music were considered to be positive by Järvenpää, Tuusula and Riihimäki. Silence was mentioned as a positive sound by Kerava and Hyvinkää. The sounds of trains were mentioned to be pleasant by Hyvinkää and Riihimäki. Järvenpää also mentioned the sounds of people, Vantaa multilingual speech, and Riihimäki the sounds of the lido and theaters to be pleasing sounds in their municipalities.

The sounds of traffic and transportation were generally thought to be unpleasant and negative sounds in the municipalities as six out of seven respondents mentioned them. Only the respondent from Riihimäki thought that sounds belong to the city and they cannot be thought as unpleasant. The respondent from Vantaa also listed in addition to the sounds of traffic the sounds of construction, airplanes, mobile`s ringtones and speaking on the phone, background music and announcements as unpleasant sounds. Other municipalities` respondents listed on-

ly the sounds of traffic and transport as unpleasant. The respondent from Tuusula specified that especially the sounds of airplanes were displeasing sounds. The respondent from Loppi even clarified that the unnecessary gassing of mopeds and motorcycles was especially felt as negative sounds.

When asking about the using of the identity defining sounds of the municipality in the marketing of the municipality four out of seven answered that they did not use any sounds of the municipality in their marketing. Riihimäki however stated that it would be a good idea to use the sounds in marketing. Järvenpää answered using music in their marketing but otherwise the identifying sounds of the municipality were not used in the marketing of the municipality. Hyvinkää answered using silence in their marketing. The respondent from Loppi did not understand the question and answered that she does not know whether their municipality is using sounds in their marketing but she explained that their marketing is being emphasized in brochures. The sounds of nature were generally thought to be good sounds for marketing the municipalities as four out of seven municipalities mentioned nature in their lists. The sounds of trains were considered to be good sounds for marketing by Hyvinkää and Riihimäki. The sounds of people were considered to be good by Vantaa and Kerava. Silence was considered to be good marketing way by Kerava and Hyvinkää, and music by Tuusula and Järvenpää.

7.4 Evaluation, validity and reliability of the research

The research was implemented as an elite sampling meaning that the respondents were chosen carefully from people believed to have knowledge on the soundscape of the municipalities included in the research. None of the men that were asked to reply to the questionnaire however answered. Since all the respondents were female no comparison between genders could be made in the research.

The results of the soundscape research on Keski-Uusimaa and Riihimäki region confirm that although the sounds of traffic and transportation are generally thought to be unpleasant and negative sounds in the municipalities they are an integral part of the municipalities' identity. The sounds of trains, although being means of transportation, were felt as positive and pleasant sounds as the bringers of travelers and as symbols for identity by Hyvinkää and Riihimäki. Although Vantaa's respondent thought that the sounds of airplanes were negative she still considered the sounds of airplanes to be good in the marketing of the area which confirms that the sounds reflect strongly the identity of the municipality. This means that even keynote sounds such the sounds of means of transportation that are heard all the time in the background of signals but that are not necessarily listened consciously, can turn out to be important sounds for an area. The sounds of nature, children, music and silence were found to

be important values for the Keski-Uusimaa and Riihimäki region. It was noticed that the more rural like municipalities such Loppi and Tuusula found identifying sounds to be more near to nature and the respondents from these municipalities also described the sounds of nature more thoroughly, whereas more urban municipalities such Vantaa and Kerava found identifying sounds to be nearer to sounds related to construction, traffic and quantity of people.

Even though the research includes only one person's answer from each municipality, and therefore the response rate for the inquiry is relatively low, the research offers suggestions for a typical soundscape of Keski-Uusimaa and Riihimäki region, and confirms the theory that marketing with sounds is still relatively randomly used. According to this research, marketing with identifying sounds of the municipalities is not used in the Keski-Uusimaa and Riihimäki region, apart from some minor exceptions, and it could be developed further in the future.

Validity of the research describes to what extent has been managed to measure just what was meant to be measured. In interview and survey researches validity is primarily affected by the fact how successful the questions are in other words can they bring solution for the research problem. (Heikkilä 2008, 186.) The inquiry form was evaluated by another person and considered appropriate. However half of the respondents did not give an answer for the question why the sounds that they suggested to be good in their municipalities marketing were good. This might be because the question was in the form of: what sounds would be good for marketing your municipality? Why? Presumably the last part of the question has not been noticed by the repliers because of the form of the question. Also one municipality's responder did not understand the question: does your municipality use typical sounds of the municipality in the marketing of the municipality? Generally though the overall answers matched the questions asked. Due to the fact that the research was implemented as an elite sampling with only one person answering from each municipality to the questions, there is a possibility for different views if the questions were asked from other people since the answers only reflect these professionals' opinions on their municipalities' soundscapes. Therefore validity of the research is questionable.

Measurement's reliability is defined as an ability to generate non random results. Research's reliability can be discovered by measuring the same statistic's unit repeatedly. If the results are the same the measuring is reliable. (Heikkilä 2008, 187.) In this specific research the reliability of the research is hard to evaluate because of the small scale of the research and the elite sampling method used. It is presumable that if the research would be repeated with different respondents there would appear same sort of answers but like learned earlier in the theory of soundscape all individuals hear, listen and prefer sounds differently, and therefore the answers could also vary. As also mentioned earlier it might be difficult for the repliers to answer questions related to soundscapes since hearing and interpreting sounds, and talking

about them are two different issues. If the inquiry would be re-implemented some adjustments could be made to the inquiry form to clarify and highlight the questions not noticed or understood by the repliers.

8 Conclusion

This research made on the soundscape of Keski-Uusimaa and Riihimäki region confirms that the area's municipalities have not yet invested in the marketing of the municipalities with their identifying sounds, and there would be a huge potential in developing the municipalities' attractiveness with the help of sound marketing. Hanko and Raasepori have already understood the importance of tourism marketing with soundscapes, and they are using their municipalities' identifying soundscapes on their websites lovepeaceharmony.fi. Keski-Uusimaa and Riihimäki region could learn from their example and start to develop marketing campaigns that utilize the identity describing sounds of their municipalities. Further study subject on the topic could be the collection and recording of the identifying sounds of the area found in this research.

This research process gave the researcher an extensive understanding of the connection of tourist experience, soundscapes and marketing with senses. The research process taught the researcher to form a thesis and conduct an inquiry, as well as to search information and to write academically. The researcher has learned to conduct a research and to write an academic report about it based on theory searched on the topic. The researcher has also acquired thorough understanding of the meaning of soundscapes in people's everyday environments as well as in the process of marketing products and brands. The researcher feels that this learning experience in its entirety will be a valuable asset for the future's working life to come.

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Appendix 1 Cover letter for the inquiry

Arvoisa lukija

Olen Laurea-ammattikorkeakoulun matkailun englanninkielisen koulutusohjelman opiskelija. Teen opintoihini kuuluvaa opinnäytetyötä Keski-Uudenmaan ja Riihimäen seudun äänimaisemasta. Tutkimuksen tavoitteena on kartoittaa ominainen äänimaisema Keski-Uudellemaalle ja Riihimäen seudulle selvittämällä ja keräämällä ääniä, jotka parhaiten kuvailevat kuntien imagoa. Tämän tarkoituksena on rohkaista kohdekuntien maaseutualueen matkailu- ja kulttuurialan yrittäjiä kehittämään markkinointiaan uudenlaisin ja moniaistisin keinoin. Tämä kysely on lähetetty jokaisen kohdekunnan yhdelle kuntansa matkailuasioiden kanssa tekemisissä olevalle henkilölle, joten vastaamistanne arvostetaan suuresti. Vastaamalla oheiseen kyselyyn annatte arvokasta tietoa opinnäytetyöni onnistumiseksi ja uusien markkinointikeinojen löytämiseksi.

Pyydän teitä palauttamaan kyselylomakkeen täytettynä sähköpostitse su 30.03.2014 mennessä.

Kiitos etukäteen vastauksistanne!

Ystävällisin terveisin: Riia Laaksonen
Degree Programme in Tourism
Laurea-ammattikorkeakoulu

Appendix 2 The questionnaire form

Keski-Uudenmaan ja Riihimäenseudun äänimaisemaa koskeva kysely

Äänimaisema on kanadalaisen säveltäjän ja kirjailijan R. Murray Schaferin 1960-luvun lopussa lanseeraama käsite, joka tarkoittaa äänellistä ympäristöä. Äänimaisema on aina ympärillämme sinä äänten kenttänä, jossa kulloinkin olemme. Äänimaisema voi viitata reaaliin ympäristöihin tai abstrakteihin konstruktioihin kuten sävellyksiin tai nauhoituksiin varsinkin silloin kun niitä tarkastellaan ympäristöinä. Ilman yksilöä tai yhteisöä äänimaisemaa ei ole olemassa, sillä ihmiset tuottavat ja kuulevat ympäristöään paitsi omilla toimillaan, myös kirjoittamalla ja puhumalla kokemastaan. Äänimaisemat voivat liittyä esimerkiksi luontoon, tapahtumiin, työhön, vapaa-aikaan, liikenteeseen tai paikkakuntien tärkeisiin säveltäjiin, muusikoihin sekä esiintyjiin, ja ne voivat sisältää melua, luonnonääniä, musiikkia, puhetta sekä yksittäisiä sanoja ja lauseita. (Ampuja, Järviluoma, Kilpiö & Uimonen 2005, 12-13; Järviluoma, Koivumäki, Kytö, Uimonen 2006, 6; Koivusalo 2005, 5.)

1. Sukupuoli:
nainen____ mies____
2. Ikä____ vuotta
3. Paikkakunta:_____
4. Ammatti:_____
5. Mitkä äänet ovat tunnusomaisia paikkakunnallenne toisin sanoen mitkä äänet kuvailevat parhaiten paikkakuntanne identiteettiä ja imagoa? Mitkä äänet yhdistätte paikkakuntaanne? (Mainitkaa vähintään 10 merkittävintä ääntä).
6. Mitkä paikkakuntanne äänistä koette positiivisina? Mitkä paikkakuntanne äänet ovat miellyttäviä?
7. Mitkä paikkakuntanne äänistä koette negatiivisina? Mitkä paikkakuntanne äänet ovat epämiellyttäviä?
8. Käyttääkö paikkakuntanne paikkakunnallenne ominaisia ääniä paikkakuntanne markkinoinnissa?
 1. Kyllä, miten ja mitä
ääniä? _____
 2. Ei
 3. En tiedä
9. Mitkä paikkakuntanne äänet sopisivat paikkakuntanne markkinointiin? Miksi?

Lähteet:

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